

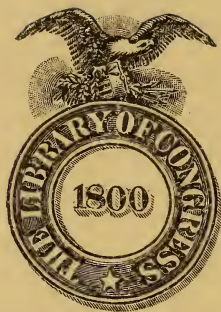
How to Read Character
by Handwriting.

Richard Walquer.

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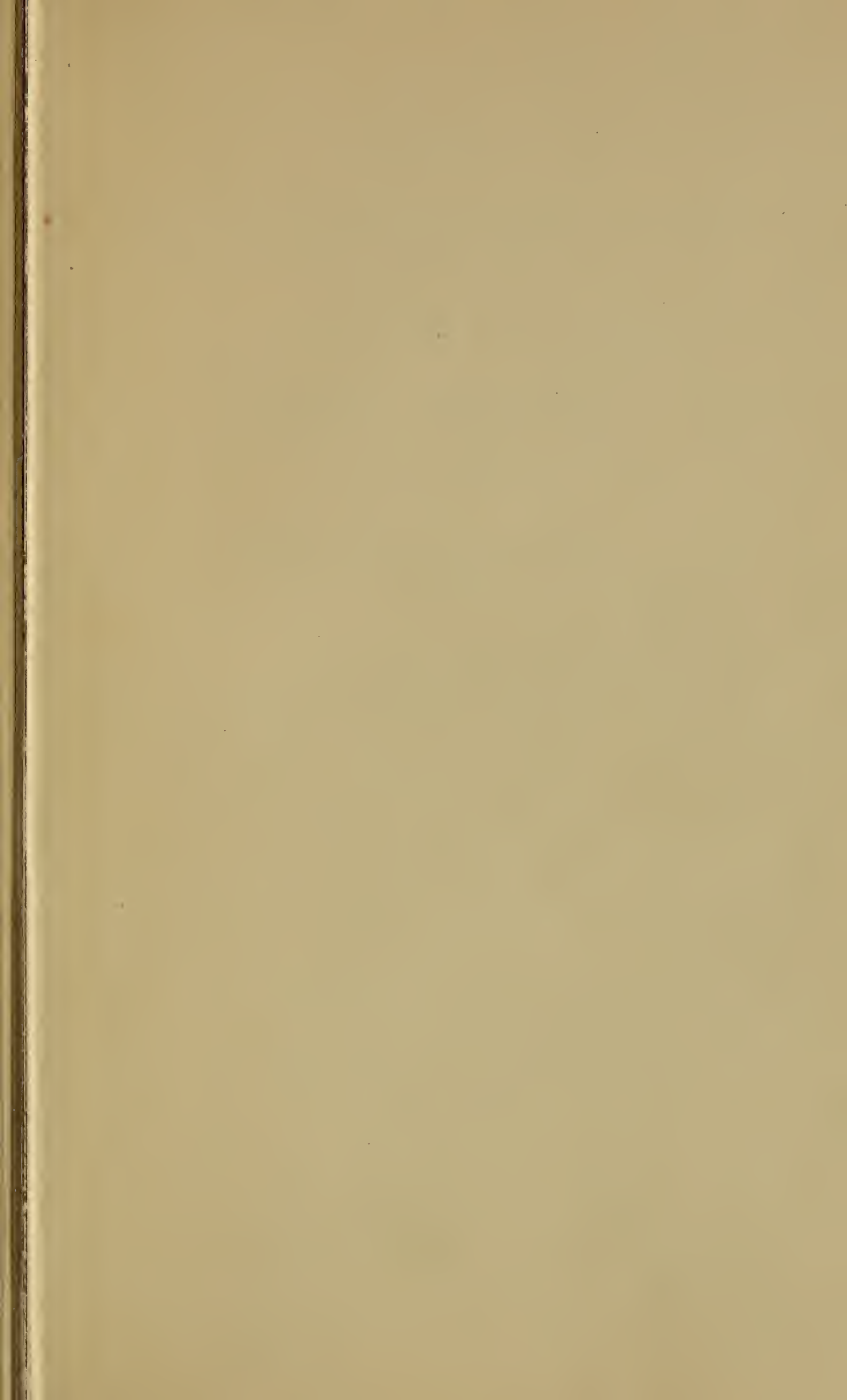


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HOW TO READ CHARACTER

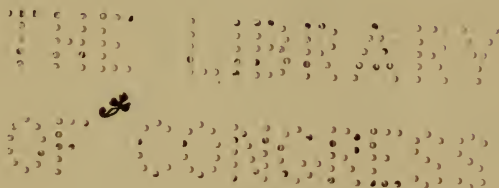
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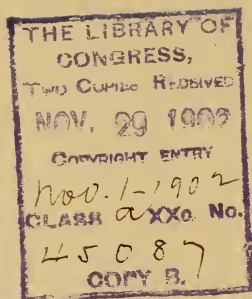
RICHARD WALOUER.

*He who knows, and knows he knows, is
wise. Follow him.*

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PETER ECKLER,
35 FULTON STREET,
NEW YORK.



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HOW TO TELL CHARACTER BY HANDWRITING.

LESSON I.

INTRODUCTORY.

MANY great thinkers have acknowledged that the handwriting reflects, to a certain extent, the intelligence and character of the writer, but the study of these indications has hitherto been looked upon rather as a matter of sentiment and fancy than as a serious science. Foreigners, both French and German, have, from time to time, occupied themselves on the subject, and even the great Lavater himself gave some attention to it, though only as supplementary to his work on physiognomy. In this "Physi-

ognomical Fragments" he says: "The more I compare different handwritings, the more am I convinced that handwriting is the expression of the character of him who writes. Each Nation has its national character of handwriting, as the physiognomy of each people expresses the most salient points of character in the nation." I, who have given the matter a longer and more careful study than the great physiognomist thought it merited, am quite prepared to indorse that opinion. The graceful "insouciance" of the French Nation, its dislike of fixed work and inability to "buckle to" to steady labor, are shown by the rounded curves, the long and sloping upstrokes and downstrokes of the most ordinary type of French writings; the vanity and boastfulness of the nation are shown in the liberal amount of flourish in all the capital letters, and in the exag-

gerated ornamentation of the signature of almost all French writers, whilst the delicacy of the lines of the letters, the fineness of the upstrokes and downstrokes are all typical of the grace and refinement for which the nation is celebrated all over the world. The German hardness, practically, the argumentativeness are all visible to the graphologist in the strange angular twists and upright lines in the cramped ordinary German writing. There are, of course, in each nation, indefinite varieties to be found, but the salient points of national character are, in both these instances, clearly apparent. Although I have studied all these varieties it is from English handwritings most of the examples will be given, as being, of course, more interesting to English readers.

That the handwriting really reflects the personality of the writer, is evi-

dent from the fact that it alters and develops with the intelligence, that it becomes firm when the character strengthens, weak and feeble when the person who writes is ill, or agitated and erratic when he is under the influence of great joy, grief, or any other passion. The dissimulating, the obstinate, the idle man, all aptitudes, bad or good, all sensations, even those that are most fugitive, are betrayed to the graphologist in a simple letter, written, perhaps, with a view of giving its receiver quite a different opinion to that which one learned in the matter would glean from it. It will not, however, go so far as to say that a few lines are sufficient to give an unerring character of the writer; something may be gleaned from a simple address or even autograph, but many persons do not form the same letters always in the same manner, and where this is observable,

it is necessary to see which form predominates, and from this to strike the balance in the judgment; again, a certain letter indicating very markedly, a certain quality, may occur very frequently in a few lines, while other letters which the writer might form in such a manner as to indicate an opposing quality (and which, if seen, would modify considerably the judge's views) might not occur even once; or the few lines might have been written in extreme haste, or under the influence of some very exceptional circumstances, and thus a character would be given to the handwriting which it would not take in its normal state, or if there had been a sufficient quantity of it for other characteristics to show themselves; of course, some salient points in a character may be gleaned from a few lines, or a mere address, but to say that the character of a person

may be given in its entirety from such a specimen is to wrong the art.

Neither is it at all fair to a paraphologist to send letters for judgment written by persons who know the use to which such letters will be put, when the writer insensibly poses for his mental portrait, and thus his writing becomes unnatural. What is required is a natural letter, something spontaneous, such as the rough copy of a manuscript or a letter to an intimate friend, written without any thought beyond putting the ideas into simple and understandable language; a letter in which the writer has no idea of its being kept or shown about, in which case writing is apt to lose its naturalness, and is, therefore, less valuable as a study. Another difficulty graphologists have to contend with is, that we seldom know accurately the character of our most intimate friends, and it

thus often happens that, the writing being franker than the writer, friends are apt to dispute even an accurate judgment. In order to form a thoroughly correct estimate of character from handwriting, specimens should be given from several different periods in the life of an individual; for the handwriting changes from youth to manhood, and from manhood to age, although it still retains, even to the most careless observer, something of the same character. As a man is advancing in his career, as he takes up a new position, or is led away from some dominant passion, the handwriting takes, in some degree, the form typical of these changes. We come, by comparing different specimens, written at different epochs of the life of the same individual, to be at least able to divine the disposition of mind in which a certain letter has been really written,

whatever may be the words in which it is couched. Here is the superiority which graphology has over the sister sciences of phrenology and palmistry. The inquirer has not to ask the person whom he wishes to judge to submit his head or his hand for examination; he has only to write some trivial letter which shall demand an answer, and in his reply the victim offers himself for judgment. As a general rule, it is well to avoid taking in the sense of what is expressed in a letter submitted for judgment, only analyzing it according to the formation of the letters and their position on the paper.

II.

Before entering upon the signs typical of the different qualities of the mind and the temperament as shown in handwritings taken as a whole, it may be as well to give a few rules as

to the indications given by the different formations of the finals of words. Even the most careless of observers must have noticed that, instead of finishing each word with the delicate upstroke so much in favor with writing masters, some persons do so with a brusque, some with an angular, and some with a thick line; that their lines are sometimes long, sometimes short—in fact, that there is the greatest possible variety in the manner in which different writers form the terminals. Now these differences have all their various significations to a graphologist. When the finals stop suddenly the moment the letter of a word is formed, as if the writer would not give an atom more ink than necessary, it is an unerring sign of economy carried to the extreme. Should the finals be still more suppressed, then it is sordid economy amounting to avarice. The

gradations from honest economy (which is but prudence) to sordid thrift, and thence to avarice, are marked by the greater or less freedom in the length of finals. When, on the contrary, the finals are long, very much rounded and raised, it is the sign typical of generosity. If the finals are not only rounded and raised but take up a long space between the words—are, in fact, very pronounced—then the generosity becomes prodigality and should the rest of the writing give a total absence of the signs typical of prudence, it would mean extravagance, almost to dishonesty. If the finals are angular and moderately ascendant, and terminate words which have also an ascendant movement, it is the sign of quickness of temper which is swift to anger ; a handwriting where all the finals are well rounded and gentle, and

in which there are no broken curves nothing sudden or sharp, denotes in the writer a gentle benevolent nature ; it is also typical of elegance of mind and perception of form. The writing of musicians of the second order, where imagination is not dominant, is apt to take this form in the finals ; this type in the extreme, is indicative of indolence.

Finals that rise in a sharply angular manner above the level of the other letters, show an ardent temperament ; if they rise very high, and this movement is seen constantly throughout the writing, it indicates wit of the pungent, sarcastic kind ; if rounded curves fly up very high it is sense of humor of a more kindly nature.

When the finals take curves which are broken, as if the pen had been intended to describe a series of angles,

the writers are generally persons with little or no taste for art ; it is the sign, unless other points in the letter redeem it, of absence of cultivation, of harshness, and want of tact and sympathy.

AFFECTION — AMBITION — A V A —
RICE — BENEVOLENCE.

THE quality of affection (tenderness of nature) is shown by a sloping writing with rounded curves; hard, cold and self contained natures write with almost upright characters, whilst sensitive and tender persons betray themselves as such by inclined lines; such writing seen from a distance, when the quality is in excess, has the appearance of aspen boughs swayed by the wind.

The signs typical of ambition in handwriting is a constantly ascendant movement of the writing. We often in conjunction with this type see sensibility, tenderness and other qualities of all sorts; but where the writing has

this ascendant movement, ambition, be the writer's position what it may, will be the ruling passion. Where not only the writing has this ascendant movement, en masse, but where each word takes the upward movement also, the quality is still more pronounced. The ascendant writing means also that hope, energy, and ardor are strong in the character of the writer, but ambition cannot exist without the first quality, and is rarely successful without the last two. There may be hopefulness without ambition, but never ambition without hope. In the simply hopeful character the writing has only an ascendant movement at intervals, and certain words here and there run up, while the ambitious character is shown by the unfailing ascendant movement of the whole writing. The signs typical of avarice in the handwriting are as follows: All the upstrokes and down-

strokes of the writing finish abruptly, without any return lines; all the small letters terminating each word, have the same character of abruptness, and are quite without any prolonged curves or lines, as if the writer could not make up his mind to expend even a little ink unnecessarily. Where these signs are very marked, and where, when they exist, we see no other redeeming signs typical of tenderness or goodness, we should hardly be guilty of a harsh judgment if we decided that such a character of writing denoted the most sordid avarice.

Benevolence—which in alphabetical order can be treated immediately after avarice, shows, of course, the very opposite indications. It will be seen that the writing, which is peculiarly significant of this quality, is a combination of the signs typical of affection and generosity. Affection (as we have

seen) is indicated by a writing having a sloping movement with rounded curves.

Generosity is signified by a writing in which there is a good deal of flow in the finals.

CALMNESS — CANDOR — CONSCIENTIOUSNESS — CONSTANCY —
COURAGE — CAUTION.

THE quality of calmness, and consequently gentleness, is shown by a writing having softly rounded curves, with short upstrokes and downstrokes and which presents no irregularities of form, either in the capitals or finals.

Candor is indicated by a handwriting in which the letters of the words are all of the same size, and where the lines are even, that is, do not take the wavy serpentine form typical of untruth or at any rate of dissimulation. The small letters "a" and "g" not closed, are also indications of candor in a handwriting. It is now however, necessary

that the lines should be even with the line of the paper, for a person may be truthful and yet have much ardor, hope and ambition (which are all indicated by an ascendant movement) in which case the writing suggestive of candor would retain from all points I have mentioned, only the lines, while even and equidistant in point of position would take a continually ascendant direction. A writing which presents the salient points indicative of candor without the sloping direction of the letters, typical of tenderness and sensitiveness would be significative of a straightforward, truthful person, who would not hesitate to tell us disagreeable truths; whilst on the contrary a sloping handwriting in which the letters were all the same size and the lines even and equidistant would suggest a sweet, frank and honorable person, who, whilst telling us the truth

on all points of importance, would do so in the gentlest and least wounding manner possible.

Conscientiousness is shown by a hand in which the writing as well as presenting the uniform size of the letters seen in the truthful hand, is placed in rigidly equidistant lines on the paper.

Constancy is indicated by a hand having the indications already given for candor (or truthfulness) but also the small letter "t" in writing should be strongly barred either with a short thick stroke or with a long flying line, it should present the appearance of a barbed hook at its termination.

Courage has the mounting movement shown by the handwritings indicative of ambition, but it has also the indications of will power as shown in the strongly-barred small letter "t."

Caution is shown by the handwriting in which a line is put, instead of

a full stop, at the end of every sentence, and also under the signature. When a full stop is placed at the termination of the sentence and the line after it, it shows an excess of the quality. The writing of cautious persons is generally somewhat upright and compressed; still, I have sometimes seen an otherwise impulsive handwriting in which the sign typical of caution is shown; but this is then one of the cases of the contradictory indications which are so puzzling to neophytes in the science.

DISSIMULATION-ENERGY-ECON-
OMY — GENEROSITY — HUMOR
—HUMILITY.

A DISSIMULATING person seeks to disguise his thoughts ; the letters in the writing of such a person will therefore be the reverse of those in the writing of a frank, loyal, and straightforward person instead of being raised and uniform size, they will dwindle sometimes to a mere thread-like line on the paper. The finals are generally even more illegible than the letters in the middle and at the commencement of the words ; but the letters "o" "a" and "g" are firmly closed. The line of writing too, is generally serpentine and irregular.

In judging a handwriting it is very necessary that the graphologist should

be able to distinguish between a writing which is illegible because it is rapidly thrown off the pen, or because the writer is of an untruthful nature. In the first instance the letters may be somewhat gladiolated here and there but more because the pen has hurried over them; they are, therefore, more uniform than really gladiolated. Such writings are the result of a certain rapidity of thought which hardly permits, in its impatience, the brain to go through the slow process of carrying the hand to form every letter in the word. Such a writing means a spontaneous, ardent, but not deceptive nature.

We must also beware of dissimulation or want of straightforwardness with finesse. I use the word *finesse* in its original sense—that is in that which it conveys in the French language from which it has its origin. *Finesse*

is not dissimulation; it is merely that subtleness of mind which enables its possessor to see a thing in all its bearings. It is a quality belonging to clever, rather than to deceptive persons; indeed, one may be of a very loyal upright nature, and yet have finesse. The handwriting which indicates this quality is angular, denoting penetration; and the commencing letters of each word are larger than those forming the finals, but, (and this is the great point of distinction between finesse and dissimulation) the lines of the writing are straight; the writer wishes to take no unfair advantage—he only wishes to arrive at his ends cleverly. He does not wish “to do,” but only not “to be done;” and there is great difference.

Energy is typified to the graphologist by a writing rather angular than rounded, and one which has a some-

what ascendant movement of the lines, though not as markedly so as in ambition; this is easily understood. Most energetic persons are to a certain extent ambitious, eager to arrive at some end or other, whether small or great, which is, for the moment the aim of their activity, indeed, in most writing where ambition is the salient point we generally find also the signs which indicate energy; but still there are some in which they are absent. In such cases (where the writing is very ascendant, with rounded, not angular curves) a slow determined ambition is indicated and more especially so where (as is generally the case in such instances) the bars of the small letter "t" are short and thick, suggestive of an obstinate will. When the lines of the writing take a constantly, but moderately ascendant movement, where the letters are angular and above

all, where the small letter "t" is, wherever it occurs, barred with a long stroke lying somewhat low on the letters at the first start off and then taking the ascendant movement of the rest of the writing towards its termination—the writer will be a quick tempered, energetic person, with quite enough will to make him (combined with his energy) troublesome as an opponent, but he will not be obstinate or despotic. This handwriting is very general among great travelers.

Economy is shown by a writing in which the upstrokes and downstrokes are short, and in which the finals end abruptly without any of the prolonged curves which are indicative of generosity; in fact it shows a faint reflex of the indications already given, of avarice which is economy carried to excess. There are, however, many degrees between a thrifty desire to

make both ends of a small income meet—an honest although perhaps, too rigid economy—and the mean vice of sordid avarice. Possessitivity, the desire to amass the exaggeration of which is misappropriation, or in plain words theft, is shown by the signs typical of economy in conjunction with those of want of rectitude—the serpentine lines of dissimulation, the opposite of straightforwardness, and the absence of all the signs typical of benevolence.

Generosity is indicated by a writing in which there are long, flowing and rounded curves through all the terminals, and in which the lines and the words are placed far apart, the writer has no thought of petty economies of paper and ink—all is careless profusion. The upstrokes and downstrokes are long, and always present return curves of a rounded form. The capital letters are large and flowing.

The quality of honor in the character of a handwriting has almost the same signs as candor, viz., an almost rectangular straightness of the lines, and a perfect equality in the size of the letters. The writing need not be rectangularly straight as regards the paper, but the lines must be rigidly equidistant one from the other. The ascendant movement of the writing indicative of ambition, ardor and energy may exist, and very frequently does, but the extreme rigidity of equidistant lines, in which case the writer would be of an ardent, ambitious temperament, but with a keen sense of honor.

Humility (the absense of pride and egotism) is shown by a small writing without any flourish beneath the signature. Many of those greatest in art and literature have these simple signatures for, while mere talent is self assertive and egotistic, genius is not so.

IMAGINATION—INDOLENCE— IMPULSE.

ONE of the principal signs in handwriting typical of imagination, is a certain irregular movement; and owing to this very movement, illegibility. The mind of an imaginative person works rapidly and the writing takes the same character; long flying upstrokes and downstrokes, terminations of letters flying upstrokes, and floating like banners, over the other letters; large eccentric forms to the capitals—all these things are signs of imagination. Still, with all this the illegibility of the imagination must not be confounded with that of the uncultivated writer—all illegible hands are not those of persons of imagination.

The writing of imaginative persons with all the illegibility and even untidiness peculiar to it, has always the redeeming point of a certain grace of form in the capital letters, which is indicative of that sense of beauty which is never entirely absent from the writing of the poets, although in these writings the movement of the writing, and consequently illegibility, is generally the most salient point.

Indolence is shown by a handwriting full of rounded, languid and nerveless-looking curves and the absence of all angularity and rigidity, both in the direction of the lines and the terminations of the letters, which last are sometimes hardly formed, as if the writer could not be troubled to write more than half the word, indicating the last letters by a few languid movements of the pen; but these half finished terminals have yet an entirely

different expression from those given by the impatient writer, since they are always rounded, while those of the impatient person are angular.

Impulse has very much the same characteristics as imagination—the long flying upstrokes and downstrokes and a general look of movement in the writing; but it is generally wanting in the grace of form of the capital letters, which is one of the distinguishing signs of imagination of a high order. Most impulsive people have a certain amount of imagination, and nearly all imaginative people are somewhat impulsive, though not necessarily always so.

JEALOUSY—JUDGMENT—LOYAL-
TY—MELANCHOLY.

THE quality of jealousy like that of benevolence, is indicated by a combination of tenderness (a jealous person is generally one of warm affection) egotism, (very unselfish natures are not jealous) and imagination ; the calmer judgment which goes with the same reasoning minds, is rarely disturbed by jealousy.

Trifles, light as air, are to the jealous,
Confirmation strong as proofs of Holy Writ.

This is true as everything else which the great master in the divine art has said, but it is of itself a proof of how much the imagination has to do with jealousy. I do not mean to infer that all imaginative persons are prone to

be the victims of the green-eyed monster, but only that, given to a certain amount of imagination the brooding self-consciousness of egotism, and a fair degree of sensitiveness and tenderness and we have the naturally jealous person.

Judgment in a person is typified in two ways in the handwriting; there is the judgment which is the result of intuition, and the judgment which is the result of sequence of ideas. The first is shown by the letters and syllables of a word being all juxtaposition, but without any connecting lines; this in handwriting invariably means the faculty of intuition or instinctive judgment and rapid observation. We see this in the writing of novelists who have distinguished themselves in the description of social life and character.

Loyalty is another of the qualities

shown by a combination of types, and there is one of which I need give no example but in Nora.

The handwriting which shows loyalty is one which has the sloping character indicative of tenderness, combined with the rounded curves and full flowing lines of generosity, with the ascendant movement of the lines of the writing which is indicative of ardor and enthusiasm. Given all these indications, with a total absence of selfishness, and we have the loyalty which sheds its blood like water, even in a failing cause.

The melancholic, desponding temperament is indicated by a handwriting the reverse of the ambitious, ardent and hopeful. Instead of the ascendant lines and upward movement of many words in the line, there is a constant depression in the writing—a tendency to run down into the corner of the page;

and besides this, certain words will even have a downward movement of their own, apart from that of the line. Such handwritings as these indicate ill health.

OBSTINACY — ORIGINALITY —
PENETRATON — PATIENCE —
PERSEVERANCE — PRIDE — PRU-
DENCE.

OBSTINACY, or, as persons who possess like to call it, a determined will, is characterized by a handwriting angular and rather upright, and by downward strokes terminating abruptly without any return or connecting upstrokes; this sign, however, must not be confused with one of the signs typical of economy and avarice. The downstroke of the obstinate person not only terminates without any return line, like those indicative of the above qualities, but it has the decided thickening at the end—a sort of bludgeon-like termination. The last and strongest indication of the obstin-

ate will is, that all the small letters "t" are barred by a short thick stroke close to the other small letters and sometimes crushing down upon them. This stroke is sometimes long in the writing of obstinate natures, but the terminating point has either a sort of angular crook, or it has the same bludgeon-like termination I have indicated as being seen in all the down-strokes of the obstinate person.

Originality runs imagination close in its outward sign of the peculiar forms of letters, and that they are peculiar and erratic, they give to the writing that untidy illegibility which I have said is the result of the predominance in a handwriting of the signs typical of imagination; but the great difference is, that whilst the eccentric forms peculiar to the poetic or imaginative mind are shown in the writing which is typical of originality, the graceful and

flowing forms showing imagination are entirely absent.

Penetration is shown in a handwriting by the signs I have given as indicative of intuitive judgment, viz.: letters in juxtaposition without any connecting lines between them; but the difference between penetration and intuitive judgment is that, in the former quality we have angular forms in all the letters, especially the capitals, and also in the terminals as well as the letters in juxtaposition.

Patience is indicated by a writing in which the lines are straight as regards their position on the paper and rectangularly equidistant; the upstrokes and downstrokes are short, showing the absence of impulse and imagination, two qualities which are inconsistent with the calm of mind which produces patience. The writing indicative of this quality has rounded curves, for

patient people are invariably gentle; the bars which cross the letter "t" are always straight and short, but not thick or violently accentuated, for the will power in patient people is passive, not active—it exists but it is not aggressive.

Perseverance is patience combined with energy and persistent will power is an active, not passive quality. It has the same indication of the straight movement of the lines, but the writing is angular and the bars to the letter "t" more strongly accentuated and generally ending in a sort of hook which gives persistent will power.

Pride is shown by a handwriting somewhat large in size, and in which the capital letters are also large. Physiognomists have remarked that pride produces a sort of extension of the fibres of the body—hence, we say, "puffed up with pride"; and certainly we must all of us have observed, that

persons whose pride is offended invariably draw themselves up to their full height before replying. Therefore, in the handwriting—which reproduces every shade of feeling and of thought—pride is, of course represented by the writing indicated by the exaggerated height, not only of the small, but also of the capital letters.

The indications of prudence are the same as those given for caution; it is, therefore, needless to give an example illustrative of this quality.

QUARRELSOMENESS—REFINE-
MENT — SENSITIVENESS — SEN-
SUOUSNESS—SENSUALITY—
SPIRITUALITY—SELFISHNESS—
TACT—TENDERNESS.

A QUARRELSOME, irritable, cap-
tious temperament is shown
by an angular, irregular writing, in
which all the bars of the small letters
“t” are made to slant upwards; and if
these bars terminate in a sharp angular
crook, it indicates not only an irritable
temper but a strong and tenacious will.

Refinement of mind and consequent-
ly manners, is shown by a writing in
which delicacy and grace is predom-
inant; the writing of a refined person
will also have the sign of tenderness
or sensitiveness strongly developed.

Sensitiveness is shown by a writing with a very sloping movement.

Sensuousness--that is, a temperament which is much influenced by the sort of beauty which appeals to the senses—is shown by a writing elegant in form, with rounded curves and graceful capitals, but the downstrokes are heavy.

Sensuality is an excess of sensuousness, and is shown by a writing which is very heavy and black in all parts.

Spirituality (purity and elevation of thought and feeling) is shown, as might be expected, by a handwriting the very reverse of that which indicates sensuality. The writing of a spiritual person is formed of strokes on which the hand does not weigh heavily. It shows therefore no black strokes, but is all of one color and is likely the most delicate tracery, the pen appearing to float lightly over the paper in a

sort of aerial manner. The capitals are always elegant in form, and the letters in many of the words are in juxtaposition without being joined, which is a sign of ideality; and spirituality of mind is the result of a certain idealism in the character.

Selfishness is shown by an upright angular writing with short and angular terminals and by a sort of inward curve to all the capital letters which lend themselves to this movement. A self-sufficing nature, neither requiring nor giving sympathy is always a more or less selfish nature, and is shown by an upright compressed hand but without the inward curves which, in combination with the upright movement, show extreme selfishness.

In speaking of dissimulation, it will be remembered I warned my readers not to confuse this quality with that subtlety of mind which the French call

“finesse”, and we “tact.” Dissimulation is shown by letters of uneven heights, placed in tortuous lines and by words which are so gladiolated that some of the last letters are all merged into a thread-like line the meaning of which has to be guessed at rather than read. Now, tact—that subtlety of mind which distinguishes the clever person—has one indication which is found in the dissimulative writing—the words are gladiolated, never, however sufficiently so as to be illegible; but the distinctive mark between the qualities is that, where the dissimulative person writes with a serpentine waviness of line, the clever straight-forward person, who only wishes to be successful in society without injuring others, although using somewhat gladiolated words, invariably writes in straight lines.

Tenderness is a mixture of the sign

typical of affection and sensitiveness—that is, it is a writing with the rounded curves showing affection, and is almost as sloping as that indicative of the sensitive nature. Still the writing of a tender nature never has angular terminals, whilst that of a sensitive nature may show this form. Most tender natures are sensitive, but some sensitive natures are not tender. I have sometimes seen the sloping form of sensitiveness with the inward curves of selfishness, in which case it would indicate a sensitive person, but sensitive only as regarded himself.

VANITY — VERSATILITY — WILL —
ZEAL.

VANITY is shown by an inordinate amount of flourish beneath the signature.

Versatility of mind is shown by letters of continual different heights, and by slightly gladiolated terminals with rounded curves.

Will power is shown, first by writing in which both the small and capital letters are angular in form and in which the termination of the words are also angular. The bludgeon-like form of the downstrokes of the small letters "g", "q" and "z" is also another indication of strong will; but the great indication of will power, in all its varieties, is shown by the method of barring the small letter "t". If the

bar crossing the letter is produced with so quick and violent a movement of the pen that it over-rides the letter flying far above it, it is a sign of a quick, strong and impatient sort of will. If the bar crossing the letter "T" is long, but has an upward and rounded curve, we have a certain amount of will power but which is totally without persistence. This sort of bar shows grace, refinement, and a certain artistic perception of beauty. When the bar is broad and thick, and is club-like in form at its termination we have a resolute will. If the bar of the letter "T" crosses it with a sharp, thick, ascendant movement, we have the indication of an irritable and strong will. When the bar which crosses the "T" is a short, thick, decisive bar, as even and exact as if it had been ruled, placed down on the letter, it indicates a slow and obstinate nature which never yields.

It seems needless to add, that the absence of any bar, and merely a loop to the letter "t" shows a nature of will power altogether.

Zeal is a combination of the qualities which I gave as being characteristic of loyalty, only energy and ardor must be more dominant than even tenderness, which is one of the most salient features in a handwriting that typifies loyalty.

PUNCTUATION AND SIGNATURES.

THE mode of punctuation in writing presents a graphological sign of no small importance; indeed, in the examination of one of those vile black-handed slanders, an anonymous letter, it is the punctuation, which, to the adept, generally betrays the low soul which strikes in the dark. Those who write such letters are generally sufficiently on their guard to disguise in some measure, and, as they think, effectually, the writing; but in some instances in which my aid has been called in it has been the punctuation which has led me to the discovery of the delinquent. The forms of the capital letters are, however, also a great guide in such matters. If for instance, one sees a peculiar form in a capital

letter of the natural handwriting of the suspected person only once, or at most twice, appearing in the anonymous letter, it would be a salient proof of guilt, even though the other instances in which the same letter appeared might be different. The very fact of an isolated form in any capital seen in an anonymous letter, should instantly arrest the attention of the graphologist; and if this isolated form is a peculiar one, and also to be seen in the natural writing of the suspected person, it would be in itself a very strong proof of guilt. People, however, are more or less on their guard respecting the capital letters, whilst as regards the stops they seem to forget entirely the need for concealment. The graphological indication of the stops is as follows:—Should the full stop which most people, even those who ignore the other forms of punctuation, put at the

end of the sentence, be only faintly indicated, it shows a weak and feeble will, timidity and want of energy, unless there are very remarkable indications of energy in the ascendant movement of the writing, when the feeble stop would only diminish the amount of energy given by the other indication. When the full stop is large, round and very black, as if the hand making it had leaned heavily on the pen, we have a sensual nature, unless (but this combination is rarely or never seen) the writing should be of the aerial and delicate type, which gives purity and refinement, and then the heavy period would only mean a sensuous and poetic, but not grossly sensual nature.

A full stop made in an elongated, pear-shaped form, more like a comma than a full-stop, indicates vivacity, eccentricity or originality in ideas, should the rest of the writing be intel-

lectual. These same rules all apply to the dots above the small letters i and j with the following added indications. Should every dot be placed regularly in its proper place immediately over the letter, and at just the right distance above it, we have an indication of order, precision and attention to detail. When the dot over the small letters "i" and "j" is far away from the letter to which it belongs, and, above all, if, instead of being round, it is comma shaped, we have want of reflection, impulse and impressionability—a certain easygoing recklessness of character. If the dots are altogether absent over these letters in writing—continually absent (for a single omission would mean nothing)—it indicates inattention, want of precision and negligence of detail. The omission of the stops at the end of the phrases shows in the writer a want of caution,

a totally unsuspicious person; but if all the punctuation is rigorously attended to, we have order, attention, prudence and business-like habits, or, sometimes, if the writing is of the intellectual type, literary pursuits. When the writer employs at the end of his phrases a long series of dots, it indicates romance and enthusiasm.

Where the note of admiration is very long, so as to be out of proportion to the size of the writing, it indicates vivid imagination. This form is generally seen in conjunction with the handwriting in which the upstrokes and downstrokes are flying in all directions, and often cutting into the lines of the letters above and below them; when it is of the bludgeon-like form, with a thick square top, it is an indication of resolution; when thin and delicate in form and very frequently employed in the writing, it indicates a

romantic, sensitive temperament; and if, when having this form it is also very sloping, it shows a tenderly passionate nature. When it is regular and simple in form and has nothing abnormal about it, it indicates a calm and reasonable nature, order and regularity; if formed in any peculiar or irregular manner, it indicates eccentricity or at any rate marked individuality; when it is freely written, and only half traced, it shows indolence and want of vivacity and temperament. All these remarks apply equally of course, to the note of interrogation. If at the end of each phrase, instead of a stop, we see a bar, it indicates caution; and if we see a stop followed by a bar, this indication is increased in force. When a bar which underlines a word is so straight as to look as if it had been carefully ruled, it shows habits of attention and no indecision.

L. of C.

Should the bar have this straight form, but terminate in a bludgeon-like square form, it indicates powerful resolution. If the bar at the termination of a phrase or which underlines a word, is rounded, and takes a graceful curve upwards, it indicates grace of thought or literary habits and perception of beauty, but always a little versatility and caprice; very serious thoughtful natures never have this curved form of line at the end of their phrases. If, however, these graceful undulating bars finish with a flourish, it indicates pretension and a certain vulgarity of mind.

The signature which is of great importance in the study of a writing has many different indications. A simple signature, without any flourish beneath it, shows absence of pretention, nobility of mind, no vulgar self assertion. Many great writers sign simply and royally in this manner. Shakespeare

and Fenelon, Tennyson and Shelley, all have this form of signature. If the signature is without ornamentation, but is followed by a full stop, it signifies caution, prudence and a disposition to see the dark side of things. This also means reserve. Byron sometimes signed his name in this manner, as also did Monsieur Thiers—two very different natures; but in this instance the indication probably meant, in Byron's case reserve; in that of Thiers, prudence. Byron did not, however, always sign his name in this manner; he was a man of many moods, and this is shown by the extreme variability of his signature. When the flourish takes any very particular abnormal form it is rather a sign of originality than vanity, though there is perhaps, always a slight mixture of egotistical feeling in all flourishes. If the signature, instead of a flourish only shows beneath it a

simple line terminating with a hook we have tenacity of purpose—persons who, having once formed an idea, do not readily give way to those of others. When a signature terminates in a line, it shows a cautious nature. When a signature has a single graceful flourish beneath it, with slightly curved ends, one turning upwards and the other downwards—and especially if this form has a slight ascendant movement, it shows artistic imagination and ideality not altogether without a love of effect, for this form of flourish and a little more accentuated gives coquetry. This form of signature, that is with the long flourish with the looped terminations more accentuated so as to form a rounded sort of hook, indicates coquetry and is as I have shown, characteristic of the signature of actresses. When the flourish beneath the signature has a series of senseless and vulgar forms,

it indicates a pretentious and commonplace nature in the writer. If a signature having the form of a spider's web is crossed by a stroke which terminates in a hooked form, it indicates rapacity and miserliness.

In concluding these remarks, I would beg would-be graphologists to remember that, whilst the writing in the body of a letter gives the present state of the writer's feeling, the signature embodies past as well as the present, since its peculiarities are the result of years, during which there has been, of course, a continual repetition of these forms. Even, if in parts of a letter a momentary excitation alters the movement of the writing the normal characteristics generally re-assert themselves in the signature.





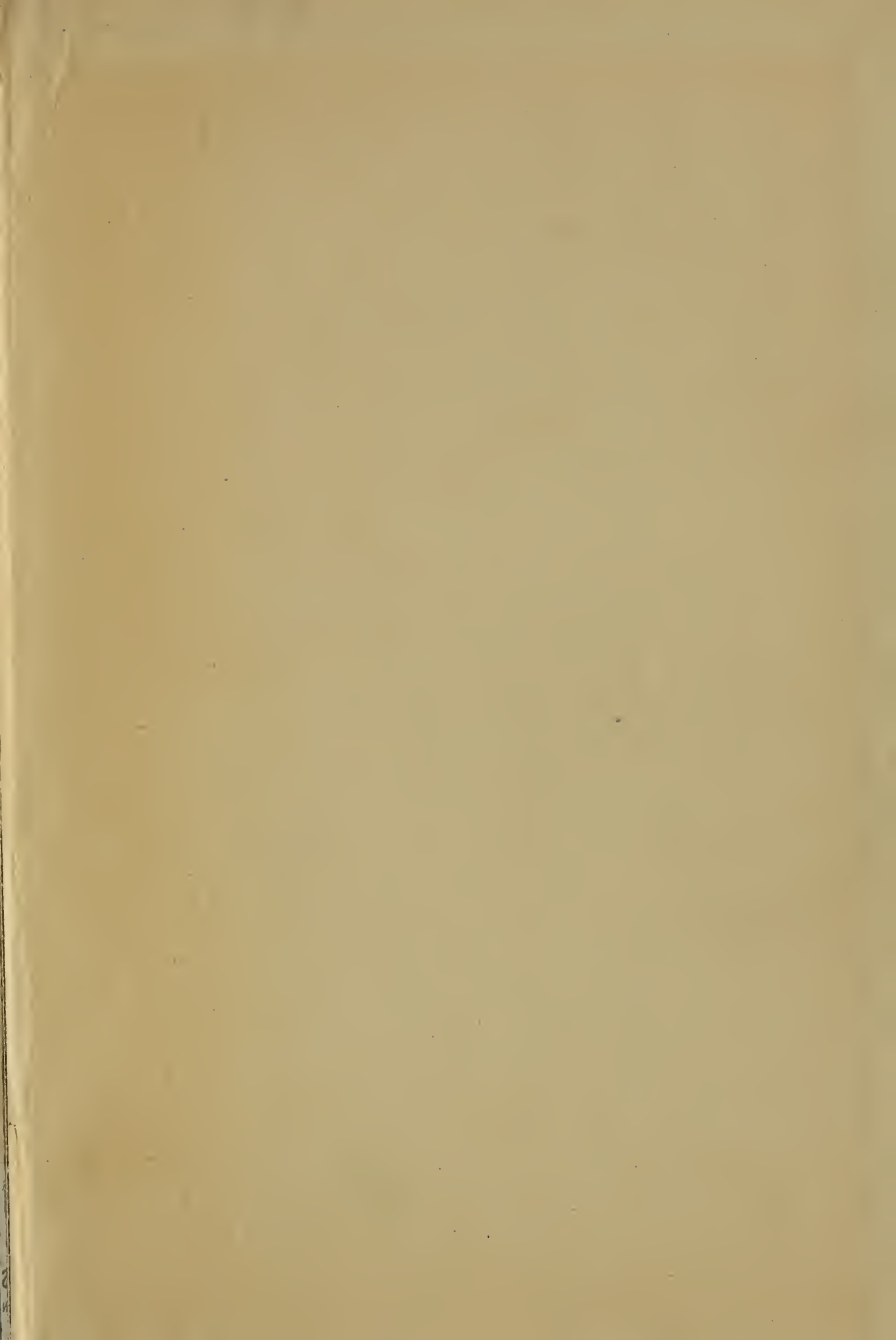
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